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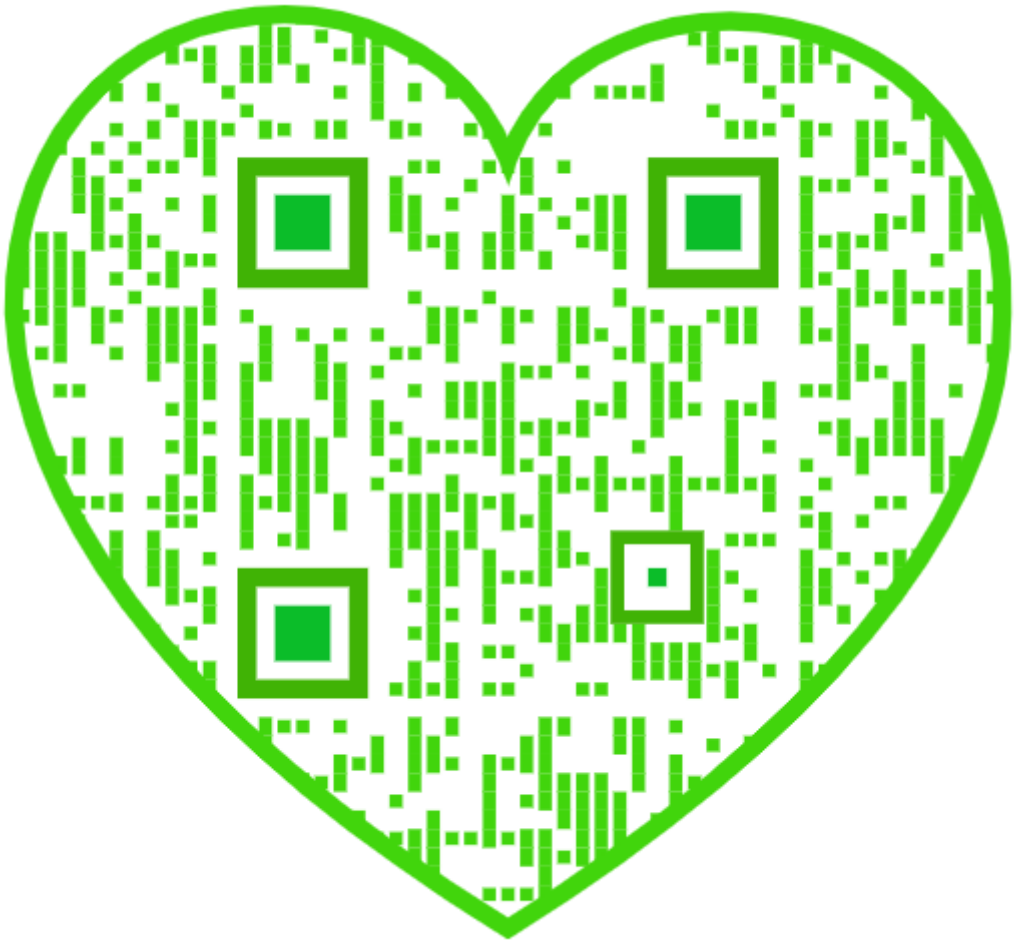

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HOW TO CUT, FIT, AND FINISH A DRESS.

BY

MDME. LOFVALL,

PRACTICAL TEACHER OF DRESSMAKING.

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DRESSMAKING.

JUST PUBLISHED: How to CUT, FIT, and FINISH A DRESS.

(No Chart required.)

By MADAME LÖFVALL, of London, the eminent teacher of high-class millinery, dressmaking, French model cutting and fitting by mail; upon receipt of price, 50 cents.

FRED S. McGREGOR - - - Jamaica Plain, Mass.

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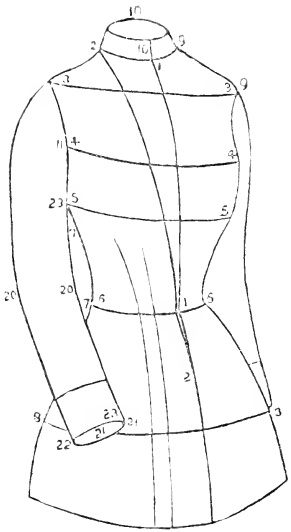

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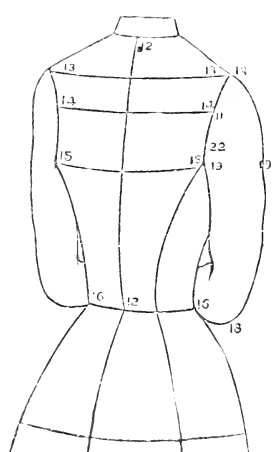

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INTRODUCTION.

This book is published at the earnest request of many of my former pupils, and I gladly send "How to Cut, Fit, and Finish a Dress" forth with the sincere wish that each reader will give the lessons a fair trial in re-making old dresses as well as new; and I have every confidence in saying that, by careful attention to the instructions given in this book, no amateur dressmaker need be afraid of success; and, as dressmaking is about the most profitable of all fancy work to which a young lady (however good her social position) can devote her leisure hours, I strongly advise every mother with a family of daughters to improve herself in the "Art of Dressmaking;" and, as soon as each of her daughters can use the needle, to teach them how to make a little frock (not a doll's frock, but a useful garment to fit a child).

First teach your little daughter to make the waist, then the pretty puff sleeves; and, after they are set in the armholes, teach her how to make the skirt and sew it on to the waist-band.

Please do not put forward the plea, "My little girl is too young." Not so; they are never too young to learn to work for themselves or younger sisters; and the little girls of the present day are not less clever than those of a hundred years ago; but to hear the story our grandmother tells of the beautiful things which her mother and herself could make in their younger days, must make some of our "wee" misses feel very small; the grandmother should say whether her mother and herself were taught to make all the wonderful things of the story.

I have seen a child's dress cut out and beautifully finished by a little girl between the age of ten and twelve years; and when I was taking my second course of lessons twenty-four years ago, I well remember one of the pupils (since dead) commencing the business of dress-making, she being at that time in her fourteenth year. I fancy I hear some reader say "How could they do these things when so young?

Simply because they had been taught the business by a patient teacher.

Seeing that dressmaking is not so difficult to learn as some of the fancy work taught in our schools, I would ask, Why should a child be taught fancy work, and not the most useful of all sewed work, namely, how to make her own dresses? I do not mean that children should be taught fashionable dressmaking, but that they should learn to make a useful dress for home or school wear, without any trimmings; and, in regard to the sewing, etc., to be finished in first-class style. In the first place, teach them to make a new dress, then let them learn to re-make old ones for themselves or younger sisters, making it a rule for them to work at the dress one hour each day *regularly*, from Monday to Saturday.

This will teach them to be systematic, and they will grow up to be useful needlewomen and a credit to their parents.

J. H. LOFVALL.

DRESSMAKING.

HOW TO TAKE THE PATTERN OF A MADE BODICE.

USE white leno, or white tissue paper, and, remember, no turnings are to be allowed on any seam but what is taken up in the breast-darts or pleats. In taking the pattern of the front, be sure that the whole of it is done over the knee and left hand only; never at any time lay it flat on the cutting-board or table.

Some dressmakers very often, when taking the front pattern, lay it over the left knee only, with the left hand under the bodice to extend the parts above the breast-darts, and with the right pinning the paper smoothly down. The pattern should be taken from the inside of the bodice; but, seeing the number of seams in the present fashionable bodice, a beginner will often

find it difficult at first; in any case, there can be no harm in taking the pattern from the outside.

HOW TO TAKE THE PATTERN.

First take the half of the bodice, the right side of it, or whichever side the button holes edge.

To take the pattern from the inside you must turn the bodice inside out; lay the bodice over your knee, and pin the edge of the leno, or paper, to the hem where the button holes lie, leaving about 2 inches of the leno, or paper, over the hem to allow of it being turned in as you please when measuring size for bust and waist; leave about 3 inches of the leno, or paper, projecting beyond the neck, shoulders, and waist-line.

If the bodice be pointed back and front, then allow the leno, or paper, to go beyond the waist-line to the depth you require for the length of the basque.

Next place the left hand under the bodice at the first breast-dart or pleat, and with the right hand smooth the leno, or paper, down to the part where the dart curves in most at the waist-line, for it is here that the pleat is deepest.

Now, with the right hand, pinch up a fold of the leno, or paper, and put a pin through it; then move the left hand up to the top of the breast-dart until you feel the point with the fore-finger, and put a pin through both leno and bodice, just above the point (*this will keep the leno, or paper, whichever is used, in its proper place*). Be very careful not to take up too much leno, so as to cause the seam to go beyond the right place. Then crease the edge of this fold from the top to where you put in the first pin, and pin along between the two pleats, placing the pins close by the stitching. When you have finished the first pleat, do the second pleat in the same way as you did the first. Be particular to see that when you pin the leno pleats you do not put the pins into the bodice itself. Now pin the leno well down on to the bodice, so that the breast-darts will not be pulled out of position.

If the bodice is made with front under-arm seam, fold the leno, and pin in the same way as you did the breast-darts, attending to the part where it is pinched in most at the waist-line; make this seam from 3 to 6 inches down from the waist-line (*according to fashion or figure of the lady*).

Second, lay the bodice over your left knee, and, with your left hand under the bodice stretch the chest over your fingers, and pin the leno across in a straight line to the armhole, keeping the pins about ¼ of an inch from the armhole, piping cord, or seam. Then move the left hand higher up, and smooth the leno up to the neck and shoulders, being careful to see that the leno is quite smooth about the armhole, neck, and shoulder-seams; place pins close one after the other, so that they will come equally distant with the sewing of neck-band, armhole, and shoulder seams, keeping the pins about ⅛ of an inch inside of the sewing. When you have finished the upper part, cut the leno out round the armhole, fix the under-arm seam, and cut off all turnings. The front is now finished.

HOW TO TAKE THE PATTERN OF THE BACK OF A MADE BODICE.

To take the pattern of the back. First pin the leno from the neck down to the waist-line, then round the neck, shoulder, and armhole; next pin close down by the side-form seam;

see that the leno is quite smooth, and allow 1½ inch to go over when you pin the leno down the middle of the back, to admit of the sloping of the basque. Now take the pattern of the side-form. First see that the leno is cut just to meet the piping-cord or seam of the armhole, also that the leno is on the straight at the waist-line, or your pattern will not set. The bodice pattern is now ready for use.

HOW TO TAKE A PATTERN OF A MADE SLEEVE.

Turn the sleeve inside out, and pass the left hand through the shoulder end, and take the pattern of the upper half first. To do this, pin the leno in a straight line from the shoulder-seam to the elbow; next put pins round the top of the sleeve, ⅛ of an inch from the armhole seam, leaving about 2 or 3 inches of the leno to go over. Now smooth the leno across to the bend of the arm, putting pins close down by the inside seam; then smooth the leno downwards, and put in pins to keep it from straining at the elbow. Then fold the leno back to the outside

seam below the elbow, and pin it close round the wrist ; turn back the leno in a line with the edge of the cuff, and cut off all turnings.

In taking the pattern of the under part of the sleeve, commence at the elbow, pinning the paper up toward the top, then down to the wrist, and close to the inside seam, finishing in the same way as you did with the upper part. If you wish the sleeve to fit the arm tightly, you must allow for two or three small pleats, or gathers, just on the outer seam of the upper half of the sleeve only, and where the elbow point comes. It is best to form these pleats on the leno pattern, and make notches in the under half of the sleeve pattern at the elbow point, where the pleats will fit in.

HOW TO CUT THE BODICE OUT.

Having got the pattern cut out, take the correct measurement of the bodice which you have taken the leno pattern from ; then place the waist lining double on the cutting board or table. See that the lining is quite smooth, with the selvage edges close together, the folded edge

being nearest to you. Now place your waist pattern on the lining with the front to the selvage edge and with the shoulder part of the pattern towards the left hand top of the cutting-board. Allow 1¼ inches for the front hem, then carefully pin every part of the pattern in position. When you have done this, run your tracing-wheel close to the edge of the leno pattern as a guide to sew by. Then cut out the lining, allowing from ¾ to 1 inch for the shoulder seams, 1¼ inches for the seams under the arms, and not quite ¼ of an inch for neck and armhole seams. Outline the breast-darts or pleats with the tracing-wheel, but do not cut them ; the first dart should begin from 1½ to 2 inches from the front hem (according to fashion or figure of the lady).

The second dart should be from ¾ to 1¼ inches from the first dart. Outline the front under-arm seam with the tracing-wheel, as you did the breast-darts, then trace the seams for the back under-arm. Next place the pattern for the back of the bodice on the lining ; putting the centre of the back to the selvage edge, with the neck part to left hand top of cutting-board ; allow ¾ of an inch for turnings at the centre of

the back, ¾ to 1 inch for shoulder seams, ½ an inch for the seam to fit side-form, and not quite ¼ of an inch for the neck and armhole seams. Now place the pattern for the side-form on the lining; allow ½ an inch for turnings at the part next to the back, 1¼ inches for the seams under the arm, and not quite ¼ of an inch for the part to fit the armhole. Before you trace or cut the lining, see that the whole of it is on the straight way of the lining at the waist-line, then carefully trace and cut each piece out. The lining now peing cut out, place it smoothly on the material, which is always best cut on the double.

Put the front hem on the lining to the selvage edge; do the same with the centre of the back — unless a pleated basque: in that case see remarks p. 59. Then place the side-form pieces, and, before cutting out any part, see that the whole is perfectly straight at the waist-line. Now cut the material close by the edge of the lining. When you have done this, place each piece of the material with the right side face down on the cutting-board, and carefully pin each piece of lining on to the corresponding piece of material, tacking it on to the same. While doing this, see that both material and lining are quite

smooth. Be sure to pin and tack in the marks made by tracing-wheel; let the tacking stitches be about ½ an inch in length, not more, and very regular (a good dressmaker is always known by the tacking and fitting up of a bodice). After you have finished tacking the waist, fix the front hem, also pin the breast-darts together, then do the same with front under-arm seams, and tack them firmly with No. 30 or 40 soft white tacking cotton. Now pin the seam for the centre of the back together, and tack it down, then place the side-form pieces and tack them together; when you have done this, lay the back and fronts of the bodice flat on the cutting-board or table, and with your inch measure see that the back and fronts correspond with your bust and waist measurement. Next join the bodice on the shoulders, pinning the front parts on to the back, and allowing the back part of the shoulder to set easy on the front. (The front part of the shoulder is always best stretched a little on to the back). Attention to this will prevent wrinkles on the front part of the shoulder. When you have tacked the shoulder seams, fix the back under-arm seams, and tack them

together. The bodice will now be ready for fitting on, stitching, etc.

FITTING ON AND ALTERATIONS.

If the bodice from which you have taken the pattern be a good fitting one, and you have taken it correctly, it will not need to be altered or fitted on, unless the lady may have become stouter or more slender since the bodice was made; in that case, you will have to fit it on. When you put the bodice on the figure to be fitted, fix a pin at the waist-line, back and front, and pin the bodice firmly down to the underdress or corset, to keep it in place while you are fitting. After you have got the waist and the parts round the hips to fit, attend to the seams on the shoulders, and should you find, when fitting the bodice, that the waist is too tight, let it out a little at the breast-darts, also at the back under-arm seams (although much depends on the figure of the lady). Sometimes the alteration can be made by letting out a little of the front hem at the waist-line; in that case you might have to bring the breast-darts more forward.

If the size of the bust is to remain the same, be careful not to let out more than necessary, nor too high up in the breast-dart seams. If you find that the bodice is too tight round the bust, you can, almost in all cases, let the darts out up to each point ; you can also allow a little out at the front hem, sloping it down from the neck to the bust, thence to the waist-line.

In some figures the line from the bust to waist is almost straight, and in others just the reverse, so, in all cases, you must use your own judgment when fitting on Should the bodice be too tight across the back, you can ease it by letting out a little at the centre seam, or if too wide, take a little in at the center of the back.

The shoulder seams for a slender figure must be more aslant than those for a stout figure ; and, again, a slender figure requires the back at the neck to be higher, and the curve at the neck in front of the bodice to be rounded out a little deeper than the neck curve for a stout figure.

Be careful not to slope the shoulder seams too much, as this is often the cause of creases at the top of the back.

Sometimes creases appear both across the top of the back, and also coming from the shoulder

towards the chest and armhole at the front of the bodice. These are often caused by the shoulder seams being drawn too much towards the front at the neck, and too far back at the armhole. Again, it can be just the opposite; that is, the seams are too far back at the neck, and brought forward too much at the armhole, and sometimes the shoulder seams are not sufficiently sloped, and in some cases they are sloped too much.

Should you meet with any of these difficulties when fitting on, your best plan would be to unpick the shoulder seams and make them to come more or less on the top of the shoulder.

On no account use scissors when fitting on.

Some dressmakers adopt the tailors' plan, and mark with chalk the line where the neck-band will come, also where the sleeves will fit in the armhole; but, as this plan will not do in the case of some materials, it is best to put in pins to mark the line where the neck-band is to be sewn on.

Do the same for the armhole seams, and when you take the bodice off the figure, put a tacking close by the pins; but before you take the bodice off the figure, fit the right arm sleeve

on, then you will be able to judge if the sleeves need any alteration.

Be careful to make the sleeves fit at the elbow point, and see that the highest point of the rounded part at the top of the sleeve comes to the highest part of the shoulder, and turn the edge in to fit, putting in pins, same as you did when making the line for the neck-band; do the same at the wrist, and when you take the sleeve off the arm put in a tacking close by the pins same as with neck-band and arm-hole.

HOW TO FINISH THE BODICE.

Having got the waist to fit thoroughly, each seam stitched, and the edges neatly bound with narrow ribbon, or overcast with fine thread, same color as the material, work the button-holes on the right-hand side of the bodice; let the buttonholes be from ½ an inch to 1 inch apart. Next press open all seams, except the shoulder seams; then sew Prussian binding, ribbon, or tape, about ½ an inch wide, on to each seam (this is the casing for whalebone). First tack the binding or ribbon down the centre of each seam, and right over the line made by stitching. Begin at

the breast darts, and allow the casing to go a little beyond the top of each dart; this part of the casing must be doubled over an inch or two, and kept loose; the edges of this doubled part must be neatly joined together at both sides with fine thread or silk, same color as casing. Now, with the same thread, run the edge of each casing neatly down, and see that you do not take the stitches through on to the lining of the bodice itself. (When sewing on binding, ribbon, or tape for whalebone casing, be careful to allow the binding to set easy on the seams, for if it is in the least tight it will cause wrinkles at the waist-line; and see that no casing on any seam is carried higher than those on the breast-darts, also that the casing is within ½ an inch of the mark for turning in at the bottom of the basque.) When the whalebone casings are all set on, press open the shoulder seams, and pipe the armholes (if in fashion). To pipe the armholes, first cut a piece of the material on the cross and about ½ an inch wide, then tack a piece of piping cord in the centre of this cross-cut strip, and tack it round on the marks made for armhole seam, which will be now ready for the sleeves.

If the bodice is cut pointed back and front, and is intended to be worn untrimmed, it should be piped round the edge (if in fashion).

To do this, first cut a piece of the material on the cross, from 1¼ to 1½ inches wide, tack in the piping-cord about ¼ inch from one edge; this will leave about 1 inch of the cross strip to lap over. When you have finished a piece the length required, commence to sew it on to the right side of the bodice, beginning at the left-hand side, keeping the cord about ⅛ of an inch from the edge, and with the right side of the cross strip uppermost, the folded part where the cord is being nearest to you. When you have finished sewing on the cord, turn the strip over on to the wrong side, tacking it down so as to show the piping only on the right side of the bodice, turn in the raw edge, and hem it neatly on to the lining. If you do not like the bodice to be edged with a piping cord, you can line it up with a cross strip of sarsnet, or material same as the dress; the strip should be about 2 inches wide. Before you sew on the strip of sarsnet or material, cut a strip of leno on the cross about 3 inches wide, and tack it round the edge at the bottom of the basque; when you have finished

tacking, fold the part marked for turning in, at the edge of the basque, over on to the leno, and sew the raw edges lightly down on to the leno and lining only; now insert the whalebone into the casing on each seam, and fix the bone in place (see remarks, p. 56). Then run one edge of the sarsnet on to the folded part, about ¼ inch from the bottom of the basque, and, when sewing the opposite side of the sarsnet down on to the lining, be careful not to take the stitches through on the right side of the bodice.

Next sew on the buttons (see p. 56), being careful to see that they are placed exactly opposite to the buttonholes. Now finish the neck: first cut a piece of the material about 1¼ inches wide, or to the depth required (on the bias, which is best, but if preferred it can be made on the straight way of the material), and allow ¼ of an inch turnings over the size for length and width of neckband. When you have cut the neckband, place it on a piece of fine book muslin or leno, and tack it lightly down with fine cotton. After you have cut and shaped a piece of sarsnet for lining neckband, place the centre of the neckband to the top of the centre seam, at the back of the bodice, then carefully

pin the neckband towards the front at either side; now tack it firmly down, and sew it neatly with the muslin nearest to you, turn in the edges, and line with the sarsnet. Should you wish the neckband to be stitched on the outside with the sewing machine, turn in $\frac{1}{4}$ of an inch at the bottom of the band, and pin it from the centre of the back to the front of the bodice at both sides, tacking it down close to the edge on the outside of the band; do the top in the same way, and line the inside of the band with ribbon or a strip of silk. Now stitch on the outside of the neckband close to the edge at the bottom, then along the top, with silk thread same color as the material. Next work a silk loop on the left-hand side of the neckband, and place a hook to match on the right-hand side; do the same at the bottom of the waist if it is required.

HOW TO CUT AND FINISH THE SLEEVES.

Take the lining left over after cutting out the bodice, and lay it on the cutting-board or table; place the leno or paper pattern of the sleeves on the lining and pin it carefully in position, taking care that the lining is on the straight above the elbow. When you have done this,

run your tracing wheel close to the edge of the pattern, as a guide to sew by, then cut the lining out; allow ½ an inch on each side for turnings, about ¼ of an inch at the top of the sleeve, and 1 inch at the wrist. Next, cut the material to match. After this is done, place each piece of material, right side down, on the cutting-board, with the top of the sleeve to the left hand top of cutting-board; then lay the lining already cut out for the sleeves on each piece of material to match, pin the lining on material in the marks made by tracing-wheel, and allow the lining to set easy on the material. Now tack on the lining in the marks made by tracing-wheel, and when you have finished tacking the upper and under parts, pin the upper parts on to the under parts in marks made by tracing-wheel, leaving all turnings to go over at the wrist. See that each sleeve sets well, and that the elbow points meet; then tack the seams by the tracing-marks on the lining, to keep them in place while stitching, and sew them down from the top by hand or sewing machine, being particular to see that the stitches are even and not too tight. When you have stitched both sleeves, cut off the turnings on each side, neatly overcast and

press open each seam; now cut off the turnings at the wrist, leaving ¾ of an inch to turn on to the muslin or leno. Next line the inside of the wrist, tack a piece of muslin or leno, about 2 inches wide, around the inside of the wrist, and turn the ¾ of an inch left for that purpose over on to the muslin, tacking it firmly down and lining with ribbon or sarsnet about 1½ inches wide, or if you have a piece of good silk, same color as the dress material, which is best cut on the bias, you will find that it will wear much better than the ribbon. Commence to sew the silk lining or ribbon at the under part of the sleeve, and about one inch from the inner seam. Be careful not to strain the silk, but ease it a little when you get near the outer seam, and when you come to the inner seam again, fasten off. Then turn the silk down on to the sleeve lining, and tack it firmly round the edge of the wrist, keeping the silk well under, so that it will not show on the outside. When you have tacked the silk in place, hem it down on to the lining, and see that you do not show the stitches on the right side of the sleeve. Now close the join in the silk lining (which will be 1 inch from the seam in the sleeve) with slip stitches. The

sleeves will now be ready to fit into the armholes of the bodice, and, when you pin them in, see that they set easy on the tops, from the shoulder seam towards the front, and sew them in by hand, with the sleeve next to you.

If no cording is put around the armhole, you must be very careful when sewing the sleeves in; the stitches should be firm, and done with silk or linen thread. After both sleeves are stitched into the armholes, all turnings must be cut off, leaving about the third part of an inch, which should be neatly overcast or bound with narrow silk ribbon, the exact width, so that the armhole will look neat when finished.

HOW TO CUT THE SKIRT.

First take the length of the front, from the waist-line to the instep, then take the length of the side and also of the back from the waist-line to the length required.

Next place the material on the cutting-board or table; and cut out the front breadth, allowing about 1 inch for turnings at the bottom, and 1½ inches for turnings at the top. The front breadth should measure from 22 to 30 inches at

the bottom, and at the top, after allowing for darts, from 10 to 15 inches (according to the figure of the lady). After you have cut the front breadth, pin the two selvage edges together the wrong side out, and lay the breadth on the cutting-board or table, with the selvage edges nearest to you. When you have done this, take your bodice pattern and place the edge at the waist-line, where the buttonholes lie, even with the centre at the top of the front breadth, which is lying double on the cutting-board or table. Now put a pin in the front breadth, just opposite to the first or second breast-dart seam; then place your left hand down on the bodice, right over the two breast-darts to keep them in place, and with your right hand pinch up a fold in the front breadth, just opposite to where the two breast-darts come in the bodice, and pin the darts in the front breadth down from 4 to 6 inches (according to the figure of the lady). Then move your left hand along to the front under-arm seam, and put a pin (or a chalk mark is better) in the front breadth right opposite to the front under-arm seam, remembering that it is from this pin, or chalk mark, you will commence to slope the sides of the front breadth.

Next, move the bodice away, and with chalk, tacking cotton, or tracing-wheel, outline the darts in the front breadth, but do not cut them. After you have done this, take your inch measure along the bottom of the breadth, and put in a pin, or mark with chalk the number of inches for the width at the bottom. Then trace a sloped line, from the chalk mark at the top to the chalk mark at the bottom of the breadth. Before you cut the sloped piece off the front breadth, be sure that the selvage edges are pinned close together. When the sloped part is cut off, cut a piece out in a rounded shape about ¾ of an inch deep in the middle, at the top of the breadth. Now take your inch measure over every part of the breadth, and see that it corresponds with your measurement. Next cut out the two first gores, then the back breadth, which, like the front, must be without a seam in the centre.

When cutting the gores, you must allow 1 or 2 inches more in length than was allowed for the front width. If the material be 24 inches wide, the gore will measure 18 inches at the bottom and 6 at the top; first chalk a mark for number of inches at the top and bottom of the

breadth you intend to gore. Then trace a sloped line from the mark at the top to the mark at the bottom, and cut the gore carefully out by the sloped line just traced. When you have done this, pin the two sloped edges together and pinch up a fold about 1 inch deep at the top of the gore, exactly opposite to where the back under-arm seam comes at the waist-line in the bodice. Now pin or trace the darts in the gores (same as you did the front-breadth darts). The first gores are now finished. If you wish for second gores, trace and cut them in the same way as you did the first, only allowing 1 or 2 inches more for length. The back breadth must measure from 24 to 30 inches wide, according to fashion or figure of the lady.

HOW TO MAKE THE SKIRT.

First pin and tack the darts at the top of the front breadth and gores ; then take the front breadth and lay it on the cutting-board or table. Now take the first gores, and pin them on either side of the front breadth ; allow all turnings to go over at the top. Be careful to see that the gored part is not in the least stretched.

When you have finished pinning the gores to the front breadth, tack them together a good ½ inch in from the edge, keeping the gored part next to you.

The tacking must be very regular and not more than ½ an inch in length, as they are the guide to stitch by. Now pin and tack the back breadth to the gored side of the first gore, or second, if there should be two at either side of the front breadth.

Next stitch all seams from top to bottom, with the gored sides uppermost, leaving unstitched about ½ a yard of the seam nearest to the back on the left hand side of the skirt, for the vent or placket-hole. (If you intend to trim the skirt round the bottom, then you would require to leave the seam nearest to the back width open all the way down until you are ready to band the skirt.) The vent or placket-hole must be neatly faced with a piece of ribbon on the right hand side, and with a piece of material same as the dress, make a false hem on the left hand side. Then overcast the edges of each gore (this must be done with very fine thread, and the stitches not too close or in the least tight), but very often they are overcast

before the skirt is joined together. Now press open each seam on a wooden roller (to be had at the drapers) with a piece of flannel sewed firmly round it. Place the roller underneath the seams on the right side of the skirt, and press them open on the wrong side. Great care must be taken, while doing this, so that the iron does not press on the turnings. Having pressed each seam open, lay the skirt on the cutting-board or table, and pin the seams, top and bottom of either side together, and be careful you do not stretch them. For this reason, it is best that all gored skirts be pinned on the cutting-board or table, and not held up by two persons, for if the seams of a gored skirt are in the least stretched it will never look well, unless unpicked, tacked, stitched, and pressed over again, but this trouble will be saved by a little attention when first done. When you have got all the seams of the skirt pinned face to face, top and bottom, cut off all turnings at the bottom, leaving about 1 inch to turn in when you line it up. If the lining is much gored, you will have to make the lining to fit before sewing any part of it on the skirt.

On no account put pleats in the lining of a skirt bottom. The best plan is to cut the

lining when you are cutting out the skirt, then you will be able to cut it the exact shape. When this is done, stitch and press open each seam, and turn ½ an inch down at the top edge of the lining with a neat tacking of 1 inch in length, and press it on the wrong side. Then place the right side of the skirt against the right side of the lining, allow the lining to go a little beyond the edge of the skirt, and with the skirt uppermost, sew the two together about ½ an inch from the edge. Next turn the lining over on to the inside of the skirt, and tack it neatly round the edge to keep it in place. Then pin and hem down the top edge of the lining. Should you wish to trim the skirt, it is best to place book muslin or leno on the inside, to the depth you intend the trimming to go. A good plan is to leave the seam next to the back breadth at the left hand side open, until the skirt is fully trimmed.

It is always best to cut the muslin or leno when you cut the material for the skirt. The muslin must not be joined, but tacked in with an outer lining of alpaca which should be about 8 inches deep. Run the skirt on to the alpaca and muslin together, then turn the alpaca over

on to the inside, tacking and hemming it down on to the muslin. Now put the braid on. The best way is to fold the edges of the braid together, and run or hem it round the bottom of the skirt, which, when finished, will look like a cording on the right side. Another way is to lay the braid between the skirt and lining, and run the three together. Some simply bind the dress bottom, stitching the braid down with the sewing machine. After you have put the braid on, make the pocket and sew it in the skirt.

How to make the pocket. — First cut it out in lining, not less than 14 inches long, and when doubled it should measure about 8 inches across at the widest part. Cut the pocket in a rounded shape at the bottom, then put a chalk mark about 8 inches up from the deepest part of this rounded shape, and commence to slope from this chalk mark up to the top of the pocket, leaving it about 3 inches wide. Next face each piece with a straight-cut strip of the dress material. Sew these strips on the part which will come to the inside of the pocket. The pocket can be either stitched round on the outside, and neatly overcast, or turned inside out and run close to the edge, then turned out and stitched with the

sewing-machine, not quite $\frac{1}{4}$ of an inch from the edge (this is the best way, as it encloses the raw edge). When the pocket is finished sew it into the seam in the skirt that comes opposite to the front or back under-arm seam in the bodice, and about 10 inches down from the waist-line (according to the figure of the lady). Sew the pocket in by hand, keeping it next to you, then cut off all turnings, neatly overcast, and finish with a piece of tape from the waist-band to the top of the pocket. Sew one end of the tape firmly on to the top of the pocket, and with a few firm stitches sew the other end on to the waist-band in a straight line up from the pocket. This tape is to prevent the weight of the pocket from straining the seam in the skirt, which is now ready for the waist-band.

To sew the waist-band on.— First turn down the skirt at the top to the length you require. This is best done on the cutting-board or table, pinning the seams face to face, same as you did when you cut the turnings off the bottom of the skirt (before running in the lining). When you have got all seams to face, top and bottom, with your inch measure take the length, allowing all turnings to go over to the wrong side at the top of the skirt.

Now measure the length for your waist-band, and be sure to allow a little over the size of the waist for the false hem at the vent or placket-hole. Sew the ends of the waist-band neatly down, and pin the skirt and waist-band together face to face on the right side; this will bring the wrong side of the waist-band nearest to you. Then sew the two firmly together with linen thread The back breadth must be gathered or pleated (according to fashion); the stitches for the gathers should be from ½ to 1 inch long on the right side, and very small on the wrong side of the skirt.

I have always found that the gathers set best when this plan is adopted, although I have seen some dressmakers make the gathers with the long stitches on the wrong side. When you have finished the gathers, draw the thread up and sew the band on to the edge, taking up one fold of the gathers at a time. Then sew over the opposite side to keep the gathers in place.

Now sew two medium-sized hooks on to the end of the band, from the right hand side, then sew one large patent waist-band eye on the end of the band at the left hand side. Next, take your inch measure along the inside of the band, from the eye at the end of the left hand side,

and put a mark on the band at the number of inches allowed for size of the waist ; sew a patent waist-band hook on this mark to correspond with the eye on the left side. Now put the hook through the eye, you will then see the place on which to set two medium-sized eyes to match the hooks on the end of the right hand side of the waist-band. When you have finished sewing the hooks and eyes on to the waist-band, turn the skirt inside out, and sew three or more pieces of tape, or elastic, on the seams at either side of the back breadth to keep the fullness at the back of the skirt in its right place. Then carefully draw out the whole of the tackings. The skirt will now be finished.

DRESS TRIMMINGS — KILTING.

Kilting is a flat pleat like a Scotch kilt, each pleat taking under as much as is seen on the top ; viz. if the pleat is 1½ inches wide on the outside, it must have a depth of 1½ inches on the inside. Kilting always looks best when cut on the selvage way of the material, but it all depends on the fashion of the day. After the kilting is all pleated up it must be pressed on

the wrong side with a hot iron ; then sew on a broad linen tape, about 6 inches up from the bottom edge, and another tape 6 inches up from the first, and so on to within 6 inches from the top of the kilt.

For a skirt 2½ yards wide you will require a strip about 7 yards in length. Sometimes dressmakers allow more or less (according to fashion), and again some materials do not need the pleats so full or close to keep them in shape. Thin silks, satins and other thin goods require to be lined with fine leno before being kilted.

SINGLE BOX PLEAT.

Single box pleats are all made from ½ to 1½ inches upwards in width, according to the fashion of the day. The single box pleat is like the Scotch kilt, only one kilt pleat goes to the right, and one to the left ; the pleats must just meet at the back, but not wrap over. A skirt 2½ yards wide will require a strip not less than 7 or 8 yards long.

The single box pleat can be made in almost any material, from a depth of 3 inches.

DOUBLE BOX PLEAT.

Double box pleat is just like the single box pleat, only one is half an inch more or less than the other, and the small pleat is set upon the under one, which allows the sides of the under pleat to be seen. Begin by making one Scotch kilt pleat, then a smaller one upon that, both to the right side. Then make a kilt at the opposite, or left side, 1¼ inches (or according to fashion) from the edge of the right side pleat; this will finish the upper pleat. Now make another kilt to come under this last one, which will be turned to the left side also; this will form the double box pleat. Make the edges of the upper pleat to meet on the wrong side; the under pleats need not come to the centre, as they must project a little beyond each side of the top pleat on the right side. Double box pleats always look best when made up in material of a good quality, and can be made from a depth of 6 inches upwards, and in width from 1 inch.

HOW TO MAKE A GATHERED FLOUNCE.

First cut the breadths on the cross (or according to fashion), and be sure to leave turnings for

the hem, also turnings if you wish one flounce to lap over the other.

If the material be 24 inches wide, allow 10 or 12 inches to each breadth for the gathers. Sometimes more or less is allowed, but this depends on the thickness of the material. After the breadths are all cut, join and press open each seam, then hem or line it along the bottom. When you have finished the hem, halve and quarter the flounce, which is done as follows: — First put a thread in the centre of one of the breadths, and make this breadth come to the front breadth of the skirt. Next, lay the flounce on the cutting board or table, and fold it in four, then put in a thread mark at each of the folds (same as was done for centre of the front breadth). Halve and quarter the skirt in the same way, beginning at the centre of the front breadth, folding the skirt in four, same as you did the flounce, putting in a thread mark at each fold. Then take a strong but fine thread, the same color as the dress material, and let it be a little longer than the length of one quarter length on the skirt, and gather the flounce about $\frac{1}{4}$ of an inch from the top edge. As you finish the running of each quarter, put in a pin and

twist the thread firmly round it to keep the gathers in place. After you have finished the gathers for each quarter, lay the front breadth of the skirt, right side uppermost, on the skirt-board or table, and place the front breadth of the flounce, with the thread mark in centre, on the mark at centre of front breadth in the skirt. Pin the two quarters at each side of the front, first regulating the fulness with a pin, and taking care that each quarter-mark meets. Next, pin the two remaining quarters to the back part, and run or stitch the flounce on to the skirt, close to the running thread in the gathers.

PUFFINGS.

If you wish to trim the skirt with a number of puffings one above the other, cut the material on the cross to the depth required, and allow the same number of inches for fulness as for a gathered flounce (or according to fashion).

If the material is very thin, you can cut the breadths on the straight (that is from selvage to selvage). When you have cut all the breadths for the puffings, join and press open each seam, and, before you commence the running for the

gathers, halve and quarter the strips (according to the directions given for a gathered flounce, remembering to put in a pin or thread mark at each quarter), then halve and quarter the skirt, and put a tacking round just where you wish to commence to sew on the edge of the first puffing.

If the skirt is in the least gored, you must slope the breadths for the puffings when you cut them. You will find this plan much better than that of some dressmakers, who cut each puff singly when trimming a gored skirt with a number of puffings.

A good way is to leave the seam nearest to the back breadth in the skirt unstitched, and set on all the puffings one by one, as you finish running them. Or you can adopt the following plan: — first join the breadths for the puffing as far up as the second running, which will commence some inches from the first; viz. if you wish the puff to be 4 inches deep, you must join the breadth up to $4\frac{1}{4}$ inches, and commence the first running $\frac{1}{4}$ inch from the edge, and the second running (which will form the first puff) 4 inches from the running at the edge; and as you finish each quarter, put in a pin, and twist the thread round it, as in directions given for

gathered flounce. Now lay the skirt on the cutting-board or table, the front first, placing the quarter mark at the edge, where the runnings are on the breadths in the strip for puffing, on the quarter mark on the front breadth of the skirt. Next pin the two front quarters on to the skirt, until you come to the seams in the puffing; then you will be able to take in a little at each seam, before you commence the running for the next puff, and so on until you have finished all the runnings for puffs. Now set the puffings on to the skirt, with the right side of the puffing against the right side of the skirt. The puffing will be uppermost, with the wrong side towards you, and with the quarter marks to meet (as in directions given for gathered flounce). Pin each quarter on to the tacking made in the skirt, sewing the puffing down with a firm running-stitch, being particular to run them all in the same direction, keeping the stitches quite even and not too tight.

FEATHER RUCHE.

To make feather ruches, first place the material on the cutting-board or table, and carefully cut

from 4 to 6 strips, exactly on the cross, to the width required; then cut the same number of strips only $\frac{1}{2}$ an inch narrower than the first.

Now lay the broad strips one upon the other, and tack them firmly together, leaving the edges free to admit of them being frayed out, which must be done in the contrary direction to the main thread in the material (attention to this will make the ruche look feather-like when finished). Some ruches have two or three laps of material, the inner ones being from $\frac{1}{4}$ to $\frac{1}{2}$ an inch narrower than the outer strips. Remember the cross strips must be cut all in one way of the material, or the ruches will not look feather-like when finished. Tack and fray out the edges of the narrow strips in the same way as you did the broad ones. When both sets of strips are frayed out at each edge, take them apart, join and press open each seam, then pleat up each strip in small single or double box pleats, pinning or tacking each pleat as you make it. After you have finished pleating both broad and narrow strips, lay the narrow strips upon the broader ones, and tack the two firmly together in the centre. Then stitch them with the sewing-machine close by the tacking stitches; or, if it

be run by hand, the thread should be fine and of the same color as the material, the stitches neat and regular. Feather ruche is much used for trimming outdoor jackets, also evening dresses, etc.

FLUTED RUCHE.

Fluted ruche is another pretty trimming suitable for evening dresses, and is made up in the same way as the feather ruche, only it is always made in single box pleats, which are stitched down at both sides about $\frac{1}{4}$ of an inch from the edge. Fluted ruche should never be more than $\frac{3}{4}$ to 1 inch in width, and with both edges pinked out. Do not make the pleats more than $\frac{1}{2}$ an inch in width, and stitch them down with silk thread to match the color of the material.

FLUTED FLOUNCE.

This trimming is made in the same way as the fluted ruche, only that one edge is stitched down and called the top of the flounce, and the bottom edge is lined up with muslin, or finished with a row of machine stitching; or, if made of

silk, the edges can be pinked out (if pinking be in fashion). Fluted flounce must be pleated much fuller than a fluted ruche. Some are made with the pleats to overlap each other at the back, and others with the pleats to meet back and front; and, again, some at the front are made the same distance apart as the pleats are in width.

GATHERED RUCHE

Is made with strips of material cut either on the cross or width way, from 1½ to 2 inches wide, and frayed or pinked out at both edges, then gathered in the centre of the strip over a piping-cord, or simply with a running of silk thread. A strip on the cross, cut from material 24 inches wide, will just allow the necessary fulness to trim a width of material 24 inches wide. Gathered ruche is a neat finish to the top of flounces, or for trimming evening dresses, etc. It also looks well made up in black silk for trimming the collar and wrists of slight mourning dresses.

ROLLED OR FRENCH HEM

Is a nice finish to the edge of flounces, etc. First cut the number of breadths required for

the flounce exactly on the cross, that is, supposing you allow 1½ inches for turnings; viz., ¼ inch for the top, and 1¼ for the rolled hem at the bottom. After all the breadths are cut, join and press open each seam, lay the flounce wrong side down on the cutting-board or table, then turn the edge at the bottom 1¼ inches over on to the right side, fold this 1¼ inches into two; this will cause the raw edge to come even with the folded part at the bottom of the flounce. Now run, with a very fine and even stitch, along the raw and folded edges together, and when you have finished the running, turn the flounce so as to bring the wrong side nearest to you, then turn down the folded edge on to the line of stitches made by the running just finished, and hem the edge of the fold neatly down on to the running. A careful worker who can guide the sewing-machine, making regular stitches, can always run the folded edges together by machine.

I have seen it done in this way, and it looks much better and firmer than any done by hand. Of course the hemming over to the wrong side must be done by hand.

CROSSWAY BANDS.

These can be made of velvet, silk, satin, etc., and should be lined with leno. In cutting the leno be particular to see that it is cut with main thread in the same direction as those of the velvet or whatever you intend to line. The strips of velvet and leno being cut, tack the velvet on to the leno, then turn about $\frac{3}{8}$ of an inch of the velvet at the bottom of the crossband over on to the leno, and herring-bone it down. When you have done this, arrange the crossbands on the dress, keeping all seams as far away from the front breadth of the skirt as possible, first taking care that you have a tacking round the skirt where you intend the crossbands to be sewed on. Lay the raw edge of the velvet, with the leno, uppermost, close to the edge of the first tacking, and with the *bottom* edge of the crossband towards the top of the skirt, and tack the velvet down to keep it in place ; then run the crossbands along from right to left with a firm and even stitch. Let the running be about $\frac{1}{4}$ inch from the raw edge of the velvet, and as you finish running each crossway band

on to the skirt, turn it over and tack it lightly down with a very fine thread, the tackings to remain until the garment is finished.

PIPED BUTTONHOLES.

Piped buttonholes are made by cutting a buttonhole quite straight, that is, without being cut out in a rounded shape at the end nearest to the edge at the hem of the garment. First tack a strip of leno on the wrong side where you intend the buttonholes to be cut, then cut the first buttonhole. Next a strip of the material (with which you intend to pipe it) on the cross, and about 1 inch wide; fold this strip in two, right side out, and with the raw edges close together; put a fine tacking through to keep the edges in place; now lay these edges close against the edge of one side of the slit cut for buttonhole, and run them together as near to the edge as possible.

After you have done this, turn the folded edge of the strip over on to the wrong side of the garment, and sew it neatly down on to the stitches just made by the running on the other side. When you have finished one side of the

slit, do the other in the same way, and be particular as you come to each end of the slit to finish off neatly, and without showing the stitches on the right side of the garment.

REMARKS ON DRESS BODICES, ETC.

When re-making old dresses, always use new lining for the waist and skirt. For colored dresses, use soft grey sateen or linen for waist lining; although not fashionable, it is much better for waist lining than the figured lining so much in favor at present. Some readers will be much surprised to learn that most of these figured linings are nothing more than old-fashioned muslin lining, at one time much used for skirts; but it had not, at that time, the pretty printed patterns which are now seen on the right side; some of these linings are stouter than others, according to the price; but, however good they may appear, they are not suitable for anyone of limited means; of course, they are much cheaper than silk, sateen, or linen waist lining, but they often, when in use, wear out before the material. Those who would practice economy in regard to waist lining should use soft grey or white

holland for merino and other goods of that class; for silk and satin dresses use silk twilled waist lining, good sateen same color as material for dress, or soft white linen.

Use sateen covered with thin silk or satin to line transparent goods, such as grenadine, net, etc. For muslin or cambric dresses use soft white linen or fine long cloth; and for printed cottons a fine even calico.

Serges, tweeds, and other thick materials should be lined with jeannette. When choosing waist-lining, it is as well to remember that a thin material should have a thin lining, and a strong stuff a stout lining; but endeavor to get the material for the dress and the lining about the same consistency.

Always commence to stitch the seams in a dress bodice from the top down, and press open all seams, except those which join the back and side-forms together, unless the garment be made of thick material; in that case lay the side-form seams open, and be sure to overcast, or bind with narrow ribbon, the edges of all seams in the bodice.

Some dressmakers nick the edges with scissors; this may save trouble, but it looks very

untidy, and is never done by a good dressmaker.

If you wish the bodice to wear well, do not put steel into the whalebone casing, and remember to reserve all whalebone taken out of the casings in your old dress bodices, and use it when re-making old garments. For a new dress purchase new whalebone (p. 26), and before it is put into the casings see that each end of the bone is rubbed down with a small file; then make one end of a fine knitting-needle red hot, and with this make a small hole at each end of this whalebone.

After you have inserted the whalebone into the casing, put in a few firm stitches through each of the holes made by the knitting-needle; this will fix the bone in place, and keep it from shifting.

When you work the buttonholes, use medium-sized twist for merino and other goods of that class. Small buttonholes on a dress bodice should not be placed more than ½ an inch apart. The best plan to get them even is to measure the distance between each one, and put in a pin or white tacking to mark the place for each buttonhole, and remember in all cases to finish

the buttonholes before sewing on the buttons (p. 26), and when you commence to sew them on to do the one nearest to the neck-band first. Fix the button in place with four firm stitches, then twist the thread four times round the shank of the button and the stitches togother.

After you have done this, put your needle through to the wrong side of the bodice and fasten off with four firm stitches.

When you wish the bodice to be fastened with hooks and eyes, for a washing dress, you will find it a good plan to put a row of machine stitching close to the edge of the hem at the side where the hooks are intended to be sewn on, and when the hooks are all fixed, tack a piece of ribbon or tape over the shanks, and hem it down on both sides without showing the stitches on the right side of the bodice.

Now sew the eyes close to the edge of the hem, at the opposite side of the bodice, allowing just sufficient of the eye to be seen on the right side to admit of the hook being passed through when you fasten the bodice. After the eyes are all fixed, take a strip of the material to match the dress, about 1½ inches wide, cut on the straight way, and the length of the front of the

bodice where the eyes are fixed ; tack a piece o book muslin or leno on the wrong side of this strip, then turn over, and tack down about $\frac{1}{4}$ of an inch of the material on to the muslin. Now place the right side of the strip just over the eyes on the inside of the bodice, and allow 1 inch with the part where the $\frac{1}{4}$ inch was turned over to project beyond the line where the eyes are fixed ; then tack the strip in place, and with a firm back stitch sew down the hem where the eyes come on to the strip, taking the stitches right through to the muslin or leno. Next line the strip with a piece of ribbon about $1\frac{1}{2}$ inches wide (if a washing dress a strip of lining will do), and be particular to finish this part of the bodice neatly, and to hide all turnings with the ribbon lining. If you prefer the bodice to fasten up the back, you must allow turnings on the centre seam at the back, same as you would do for a bodice fastened in front. After all seams, but the one at the centre of the back, are joined, pressed open, etc., work the buttonholes on the right hand side of the bodice, sew the buttons on the left hand side, and finish in the same way as for bodice fastened in front. When piping the armholes of a dress bodice, avoid stretching

either the piping-cord or armhole, and commence to tack the strip of cording on the armhole between the back and front under-arm seams, and when you finish off, do not cross the ends of the piping-cord; it is a much better plan to turn $\frac{1}{4}$ of an inch of one end of the strip of cording to the inside, and slip the other end within this, and put a few firm stitches to keep the cord from shifting.

Always avoid a seam in the back at the centre of a basque, made in the pleated, fan, or postilion style, and when you arrange the pleats of the basque, tack each one neatly down to keep it in place. The tackings will not only keep the pleats in position, but will cause them to keep the fold after they are drawn out. The edge of basques require to be lined with sarsnet, or thin silk same colour as the dress material. The sarsnet should be cut to the shape. First tack a cross-cut strip of leno round the bottom of the basque, now cut the sarsnet to shape, or on the cross, about $1\frac{3}{4}$ inches wide, line with the cross strip as follows.

Having cut the number of strips for the length required, join, and lay the seams open with your forefinger, then place the right side of the strip

of silk on to the right side of the bodice at the edge of the basque, and run the two together ¼ of an inch from the edge, keeping the basque uppermost, and the edge a little tight on the strip of silk. When you have finished running the two together, turn the silk over to the inside of the bodice, and tack it neatly round the edge, so that no part of the silk will show on the outside. Then turn in the raw edge and hem it down ; be careful not to show the stitches on right side of the basque. Another way : — first tack a cross strip of fine leno round the bottom of the basque, then turn ½ of an inch over on to the leno, and herring bone both leno and material down on to the lining of the bodice. Next take a strip of sarsnet, turn in one edge and tack it close round the bottom, so as not to show on right side of basque. When the silk is all tacked on, hem or sew it down with slip stitches, then tack the opposite side, and hem it neatly down on to the lining.

All edges of untrimmed garments, such as polonaises, tunics, etc., should be lined with sarsnet : sometimes they are finished with a hem turned on to the wrong side, and slip-stitched or run along with the sewing machine.

When trimming a bodice, attention should be paid to the style of the lady. If the dress be for a tall, slender figure, trim the bodice in some neat fashion across the chest, make the basque full at the back, and trim the sleeves at the wrist, and (if in fashion) at the top with a puff or some other style of trimming.

The skirt for a tall lady should be fully trimmed with drapery, etc. For a short figure the trimmings should be put on the dress lengthways, viz., from shoulder to waist, and the sleeves trimmed up from the wrist, or from the top of the sleeve down (according to fashion), or they can be worn without trimming. Short ladies should never wear deep flounces, or too many small ones; all trimmings should be put on the skirt lengthways, to correspond with the bodice. Do not make the skirt too full at the back; let the drapery be neat, and not too much puffed up, nor too high up on the skirt.

Medium-sized ladies can wear almost any style of dress, but should be careful not to wear a skirt with too much drapery at the back; always let this part of the costume be arranged according to the figure of the wearer.

REMARKS ON SLEEVES.

In cutting sleeves, whether short or long, be careful to see that the part which comes from the inside seam on a line with the highest part which fits at the top of the shoulders, be cut on the cross. This applies to both material and lining, and no sleeve will set in its right position unless this is attended to. And be sure that you just cut out the right amount at the armpit; it is a good plan to measure a comfortable-fitting sleeve in one of your dresses in use. You will then be able to judge how much it will be necessary to cut out. The top of the upper half of a sleeve is always much rounded, and it is the highest part of this rounded shape that must come to the highest part of the shoulder; by attending to this, the inner seam will come in its right place.

Always cut dress sleeves above the elbow, on the straight way of the material, so that the bias will come at the wrist. The under part of a dress sleeve, as well as the upper part, always looks best when cut on the straight way of the material above the elbow. For this reason,

many kinds of material sold for dresses will not bear the same strain as the cloth supplied for garments, such as out-door jackets, etc. Another reason why the under part of a dress sleeve should be cut on the straight above the elbow, is that broad and narrow stripes and check patterns do not look well, if the stripe or check on the outer seam of the under half does not correspond with that on the upper half of the sleeve.

Sometimes it is better to cut the sleeves without the outer seam above the elbow. In all cases try to have the threads of the lining to run in the same direction as those of the material; that is, if one is cut on the straight or cross, the other, if possible, must be cut to match.

When making sleeves with lengthway puffs, allow, if the sleeve measures 22 or 24 inches at the outside seam, from 10 inches upwards for gathers, and about the same number of inches for the width round sleeve, as the puff will require to be set up, also allow 4 or 5 inches over the width at the wrist, according to the thickness of the material.

Thin tissues, such as tulle, net, gauze, grenadine, etc., require as much again as is allowed

for the length of the sleeve. When making up net sleeves in this style, it is best to make the puffs on a foundation of the same; this applies to all transparent goods, unless you have a silk or satin foundation, which you wish to be seen through the puffs.

Commence the lengthway puffs with the first running from the shoulder to the elbow point, and the rest of the runnings will go down to the wrist. When you have finished all the runnings, pin and regulate each puff, making those at the top of the sleeve much larger than the puffs at the wrist. Some puffs are cut on the cross, and others on the straight.

When making puffs to go round the sleeve from the top to the wrist, if the sleeve measures 22 inches on the outside seam, and 16 inches on the inside, allow 10 inches upwards for gathers at the top, and about 4 inches over the width at the wrist, and from 6 inches over the length of the sleeve, according to the number of puffs required; the puffs at the top of the sleeve must be larger than those at the wrist. When net puffs are sewed on a foundation of the same, use silk ribbon for the waist-band (this also applies to other thin tissues).

If you wish to trim the sleeve round the top with a single puff (which is best cut on the cross, and gathered or pleated, small pleats always look much better than gathers, unless the material be very thick or thin), cut a strip to the width required for the puff, and as much again as the width round the top of the sleeve. Next pleat the top of the puff to the size of the arm-hole, in small kilt pleats, all turned one way, that is, from the front to the back seam in the sleeve. Then gather or pleat the bottom edge. If pleats, they must be in the opposite direction to those at the top of the puff. Now put a tacking mark round the sleeve to the depth from the top where you wish the puff to go, and lay the bottom edge of the puff with the right side of the material against the right side of the sleeve, and with the top part of the puff towards the wrist, pin the raw edge close by the tacking mark; and, as you do this, regulate the fulness, allowing very little to come at the under-part of the sleeve; then run the puff firmly down close to the edge at the tacking mark on the sleeve, being particular to make the running stitches firm and regular; having finished the running turn the top part of the puff which is lying

towards the wrist over on to the top of the sleeve, and tack it in place. When a sleeve is to be trimmed at the wrist with a band of velvet, or rows of braid, it is best to leave the lining at the wrist undone, and line it after the trimming is set on ; then the silk lining can be hemmed down and so hide all stitches.

Cuffs are always the better for being lined with book muslin or leno, and made up and slip-stitched on to the sleeve. When sewing the cuff on, allow it to go just beyond the edge of the sleeve, remembering always to completely finish the sleeve ready for stitching into the armhole before trimming the wrist.

HOW TO MAKE UP A VELVET CUFF.

First cut the cuff out in muslin or leno, and make it to fit the wrist of the sleeve you intend to trim ; allow ½ an inch for turnings all round, then cut the velvet to match, and be sure to see that the nap of the velvet is in the right direction. Now tack the velvet on to the muslin or leno. When this is done turn ½ an inch at the top and bottom edges of the cuff over on to the muslin, and hem it down with herring-bone stitches.

Line the inside of the cuff with sarsnet or thin but firm silk; then close the seam on the inside with a neat back stitch, and hem the silk lining over the seam to hide all turnings. Now place the cuff on the wrist, and allow it to go about $\frac{1}{8}$ inch beyond the edge of the sleeve. Before you slip stitch the cuff upon the wrist, be careful to see that the join on the cuff is about 1 inch to the inside of the inner seam of the sleeve.

When the sleeve is to be trimmed with 3 or more rows of braid at the wrist, it is best to leave 4 or 5 inches of the inner seam undone; in this way you will be able to join the braid neatly with the inner seam when you close it up.

REMARKS ON SKIRTS.

In cutting a trained skirt, allow one breadth for the front, with a second breadth from 3 to 5 inches longer than the front width, and cut into two gores, that is, one to either side of the front breadth. These gores must be sloped off to the second gores, which will measure from 4 to 6 inches longer than the first, and with the full width of the material at the bottom, sloping up to about 7 inches at the top (according to the figure of the wearer).

If the dress be for a medium-sized lady, and the goods measure from 27 to 32 inches wide, allow one breadth for the back; this breadth should be four inches or more longer than the second gore, according to the length required for the train (but if the dress be for a stout figure, allow two or more breadths for the back). The breadth for the centre of the back must be cut in a rounded shape at the bottom, to meet the sloped parts of the second gore.

When the material has a right and a wrong side, or an up and a down pattern, the gores for a skirt must be cut one beyond the other; viz. cut the front breadth first, then one gore for the right side of the front breadth; next lay this gore with the right side face on to the right side of the material, and with the selvage edges to meet, cut out the gore for the left side. When you have cut the first two gores, cut the second two in the same way, being particular to see that each piece is cut with the pattern running all in one direction (this applies to velvet and other materials with a raised pile, and to all goods with figured patterns running in one direction). The seams of a velvet or other skirt having a raised pile, should be run with a light

easy stitch, so that the pile will not appear pressed down. These skirts should be lined throughout with silk, sateen, or victoria lawn, and turned up round the bottom with a strip of ribbon or fine alpaca.

When no improver is to be worn with a walking skirt, the back should not measure more than from 1 to 1½ inches longer than the front. Slip skirts for evening wear are made of silk, satin, muslin, sateen, etc., same color as the material for the costume. The slip skirt should measure from ¼ to ¾ of an inch shorter than the outer skirt, unless the edge is intended to be seen below the upper skirt; in that case, the slip petticoat must be cut long enough to admit of being seen below the outer skirt.

Always cut the slip petticoat when cutting the outer skirt. If the slip petticoat is to be trimmed with kilting, cut the outer skirt accordingly. Should you desire a skirt set out round the bottom, line the strip of alpaca (with which you intend lining the bottom of the skirt) with a strip of stout muslin cut on the cross, which must be tacked on to the wrong side of the alpaca; cut the muslin one inch deeper than the alpaca. When the strips of muslin are

all cut (but before being shaped to fit the bottom of the skirt), turn up 1¼ inches at one edge of the muslin, so that the raw edge will come next to the alpaca, and prevent the edge of the muslin cutting the material at the bottom of the skirt while in use. Next shape and tack the muslin on to the alpaca, which will now be ¼ of an inch over the muslin at the top; turn this ¼ of an inch over on to the muslin and tack it down. The lining is now ready to fit round the bottom of the skirt.

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